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SOME MEMORANDA IN REGARD

TO

WILLIAM HARVEY, M.D.



★ Dr. JOHN A. ELLINGS.

AUG 7 1899

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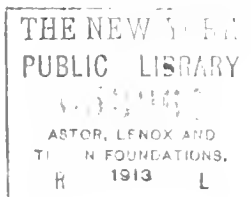
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## SOME MEMORANDA IN REGARD TO WILLIAM HARVEY, M.D.

It would seem unlikely that any new material of interest concerning Harvey should turn up in America. I have, however, been so fortunate as to have become the possessor of a manuscript in his handwriting which is in itself interesting and because of its surroundings still more so.

The need to verify the specimen I possess, led me to inquire what other manuscripts of his are known to exist. As I find elsewhere no single complete statement in regard to his autographs, letters and lecture notes, etc., I may spare others a search for these relics of the great physiologist by giving a list of them preparatory to describing the manuscript I was so happy as to acquire.

Dr. D'Arcy Power thinks the earliest autograph of Harvey may be found at Padua, where he studied medicine from 1598 to 1602, but as yet no success has attended search in the Paduan archives, and no scrap of his writing is known to exist up to the date of his notes for the Lumleian Lectures in 1616. These were reproduced in autotype by the Royal College of Physicians in 1886. In the Sloan MS. Collection in the British Museum there is a manuscript of the later Lumleian Lectures which Harvey gave in 1627. These deal with the muscles. The only account of these later lectures is to be found in George Paget's too brief notice, and in D'Arcy Power's quotations<sup>1</sup> illustrative of the humorous imagina-

<sup>1</sup> William Harvey—D'Arcy Power, page 68.

tion which illumines so many of these dry anatomical details. Thus Harvey notes, to be expanded no doubt for his class, "An cerebrum, master" (of the ship); "Spina—his mate; Musculi, sailors; Nervi, Boatswain who summons the crew to work." Surely this was a mind which knew how to play cleverly and wisely with illustrative jests—a pity we should not have all of it.

Among the quotations made by Paget is one which is curious: "Risus sardonicus"; and below it "Uncle Will Halse," who is to be remembered and used as an example in the family of the Risus in question. It is rather exasperating not to know more of Uncle Halse and this death grin. I could find no Uncle Halse in the Harvey genealogy. I suspect that Paget, who found Harvey's script difficult, mistook Halke, the family name of Harvey's mother, for Halse.

Between the dates of the two sets of lecture notes we find, in 1624, on a medical certificate in regard to the health of Sir William Sands, the signature: "Will: Harvey." See State Papers, Public Record Office, Domestic Series, Charles I, Vol. XLVII, No. 9.

With a probable date of 1631 there is an autograph letter, presumably to Lord Dorchester, (reproduced in autotype by E. H. Aveling, *Memorials of Harvey*, London, 1875), signed Will Harvey, without the colon between Will and Harvey seen in the signature on the certificate.

With the date of 1637 we find a certificate concerning the illness of Sir Thomas Thynne, signed Will. Harvey, with a period between the two names. See State Papers, Domestic Series, Charles I, Vol. CCCLXIII, No. 8.

1640. In Goulston's Latin translation of "Galen *Opuscula Varia*" are thirty-five lines in Harvey's writing on a fly leaf, and scattered remarks on the margins of the book. Since the fuller account of these interesting notes is to be found only in a non-medical journal, I quote Dr. Norman Moore's statement of his discovery of these precious comments, but regret to find nowhere a complete copy of this specimen of Harvey's critical thought.

"Having been a member of the committee appointed in 1885 by the College of Physicians to supervise the publication of the '*Prelectiones Anatomiae Universalis*,' I had the pleasure of examining every word of the writing with Mr. Edward Scott of the British Museum, to whom the arduous task of transcribing Harvey's crabbed manuscript was entrusted, and by whom it was executed with astonishing precision and expedition. Having thus studied Harvey's handwriting under the able tuition of Mr. Scott, I was sufficiently acquainted with it to recognize as Harvey's thirty-five lines written on a blank page at the end of a copy of Goulston's '*Opuscula Varia*' of Galen, into which I had occasion to look in the British Museum. The book evidently belonged to Harvey, who had underlined and annotated many passages. The peculiar conjoined W.H. which he was accustomed to prefix or affix to original notes, which Sir George Paget describes in his account of the manuscript notes on the muscles, and which occurs again in the '*Prelectiones Anatomiae Universalis*,' appears in several places

on the margins of the pages of this Galen, amongst others on pp. 101, 234, 235, 236, 239, 246. It is perhaps unnecessary with this autograph initial signature to describe other peculiarities which, to those acquainted with Harvey's hand, can be of little weight; but an X for example, which precisely resembles that so used in the 'Prelectiones' is to be seen in the Galen, and also a similar N.B. The date of the 'Prelectiones' is 1616, and that of the 'De Musculis' 1627, while these notes of Galen were made after 1640, thus showing that Harvey's manuscripts have the same peculiarities throughout his life.

This edition, 'Claudii Galeni Pergameni Opuscula Varia,' consists of Greek texts with Latin translation printed in parallel columns, and was the work of Dr. Theodore Goulston, a learned Fellow of the College of Physicians, the founder of the Goulstonian Lectures still delivered every year at the College in accordance with the terms of the founder's will. Goulston lived in the same parish as Harvey, that of St. Martin, Ludgate, and they were, of course, as Fellows of the College of Physicians, acquainted with one another. Goulston died in 1632, and this Galen was published in 1640 by his friend Thomas Gataker. The British Museum copy has been rebacked, but is otherwise in the binding of its period, with a stamped gold pattern in the middle, a border fleury at the corners, and a plain linear border at the outermost part of each side. There is a pattern on the edges of the sides, and the leaves are gilt.

A copy of the book, also in contemporary binding, which is in the Library of the Royal Medical and Chirurgical Society, has a leather binding without any gilding, so that Harvey's may have been a presentation copy.

Many passages and words are underlined, and the frequent corresponding notes, often of only a single word, in the margin prove that the ink lines were made by Harvey. He has invariably annotated the Latin, and the Greek columns are without marks throughout.

The first work is Galen's 'Exhortatio ad Medicinam et Artes,' and this contains underlined passages in six of its nine chapters. Three on athletes and their qualities are not annotated. One example of the notes may be given. In the margin of Chapter I, Harvey has written 'Rationali,' and has underlined the words printed in italics: 'Has igitur ob causas, quanquam reliquis etiam animantibus haud de est Ratio, tamen *homo solus ob eminentiam*, qua cæteris præstat, *Rationalis vocatur*.'

Now and then a fresh illustration of Galen's sentiments occurs to Harvey. Learning, says Galen, is to be preferred to rank, which is only of value in its own country, 'nobilitatem, qua tantopere turgent haud absimilem civitatum esse nummis, qui *apud eos valent, qui instituerunt*; apud alios, *quasi adulterini* repudiantur.' The italics mark Harvey's underlining; and in the margin, apparently as an example of artificial exterior elevation as opposed to genuine exaltation of worth of learning, he has written 'wooden leggs.'

The second treatise is 'Quod Optimus Medicus idem

et Philosophus,' and has but few notes. The third, 'De Sectis ad Tyrones,' is noted throughout; but the fourth, 'De Optima Secta,' has very few marks of having interested the reader. The remaining treatises, 'De Cognoscendis et Corrigendis cujusque Animi Perturbationibus,' 'De Dignoscendis et Corrigendis cujusque Animi Erratis,' and 'Quod Animi mores sequantur Temperamentum Corporis,' are marked, or have marginal notes of one or more words on almost every page. I hope in the St. Bartholomew's Reports to publish a full account of his marginal annotations.<sup>1</sup>"

The thirty-five lines in Harvey's hand on the terminal blank page are references to the subjects treated on certain pages of the book.

1641. In the "Album Amicorum" of Philip de Glarges, Harvey wrote:

"Dei laboribus omnia vendunt nobillissimo juveni medico stat Phillip de Glarges amicitia ergo libenter scripsit.

GUL: HARVEIUS."

Anglus med. Reg. et anatomiae professor Londin: May 8, A.D. 1641, page 24, British Museum MSS., Nos. 23-105.

This Glarges must have been one of the earliest of the troublesome breed of autograph collectors. They have multiplied of later years.

<sup>1</sup> Athenæum, October, 1888, by Norman Moore, M.D. Unfortunately Dr. Norman Moore has not as yet fulfilled his intention.

Here the signature has the colon. In all the other signatures the "e" in Harvey is written "E."

1642. Mr. George Paget<sup>1</sup> mentions a letter in possession of Dawson Turner,<sup>2</sup> and a note of money due the Exchequer for Harvey's pension, MS. Royal College of Physicians. There is also a signature to the Court Apothecary's bill, date unknown. It is in a private collection, and it would be desirable to know its whereabouts.

1643. A long letter concerning the health of Prince Maurice addressed to Prince Rupert—not in Harvey's script, but signed "Will: Harvey." Rupert Correspondence. British Museum MSS., No. 18980, folio 125.

1645. In the "Liber Computorum" of Merton College, Oxford, is a signature badly reproduced in Pettigrew's "Medical Portrait Gallery." William Munk, M.D., in St. Bartholomew's Reports for 1887 mentions a letter of William Harvey without date. It is addressed to Doctor Baldwin Hamey, and is among the manuscripts in possession of the Royal College of Physicians. There is something pleasing in the address and in the pretty friendliness of the close.

"Vir doctissime, humanissime, mihi carissime!

Fœmina videatur mihi tamen ex ægri relatione, qua habitu et victus consuetudine (salvo tuo judicio) esse a passione colica æque calida et biliosa. Esto quod antehac evacuatur fuit pix, tamen jam subesse vel hippocondrii vel regione epigastrica apostema haud credo: tactu enim ali-

<sup>1</sup> Notice of an unpublished manuscript of Harvey, London, 1850.

<sup>2</sup> Where now is this letter?

quid percipissem vel tumidum vel tensum. Laudo itaque tuum de sanguinis missione iudicium; plethoricum ejus corpus liberaliori victui deditum, calidum, robustum, et assuetum id postulat; laudo præterea evacuationem cum pillulis Chologogis, addit: Euphorbii ess multum enim præstat in sedandis doloribus cholicis—Laudo frequentum usum pulveris ex Ebore et Calcaneo Cervi. Reliqua tuo relinquo consilio.

Vale, mi amantissime,

Tuus ex anima,

GUL. HARVEIUS."

There is finally an autograph letter to Samuel Ward, Master of Sidney Sussex College, Cambridge, from 1609 to 1643. It has no signature. This letter is in the Library of Sidney College and has been printed in D'Arcy Power's biography of Harvey. Including the lecture notes, letters and simple autographs, we have then in all twelve specimens of his writing. The signatures vary notably, that to Lord Dorchester's letter being difficult to decipher and the whole letter in minute handwriting. The lecture notes demand an expert's skill. Aubrey says of Harvey, "He wrote a very bad hand which with use I could pretty well read." In his preface to the "De Generatione" Dr. Ent says, "Cum auctor noster ita pingere soleat ut vix quisquam nisi assuetus facile legendo sit; sedulo operam dedi, ut ne hanc ob causam multum a typographo peccaritur." The lecture notes of 1616 exhibit the careless haste of a man who is secure of being able to read his own script. Letters are left out, words abbrev-



viated. Here and there he puts W. H. on the margin to mark, says George Paget, facts that are personal to him, or, as it seems to me, sometimes to call the lecturer's attention to the humorous remarks with which he was pleased to relieve the arid details of anatomy. Thus for example, he sets W. H. beside "Seratus Major, great jagged muscle," Scapula basi interior corvaco, shoulder of mutton." Other instances might be given.

Desiring to compare Harvey's latest script with that in my possession, I expected to find what I sought in his will, which I supposed would at least be signed by him. I therefore secured from the records at Somerset House, London, an exact photographic reproduction of Harvey's will and codicil. To my surprise and disappointment the entire document proved to be a copy by a scrivener duly attested for deposit. The will proper, strange to say, is without date. It was probably made between July 1651 and February 1653. At the foot of each page is the name "Will Harvey," merely a copy of the original signature, as I presume, since it is in the scrivener's hand. The added page of codicil has a similar signature. The biographers state correctly that neither will nor codicil is dated. The added memorandum has interest. It runs thus, "That upon Sunday the twenty-eighth day of December in the year of our Lord One thousand six hundred and sixty-six I did again peruse my last will which formerly contained three pages, and hath now this fourth page added to it, and I do now this present December: 28: 1666 publish and declare these four pages, whereof ye three last are written with my own hand, to be my last will in the presence of Heneage

Finch, John Raby." These are the witnesses. There is no autographic signature of the testator. The signature of Heneage Finch is in his own handwriting and is not a scrivener's copy. The original will is stated to have been remitted to Eliab Harvey, sole executor. The explanation of that which in this document seems singular today is to be found in these extracts from a letter of Th. Rawle, Esq., London, to whom I am thus indebted.

"The archives of Somerset House contain a large number of ancient wills, some of world-wide celebrity, such for instance as that of Shakespeare, while some of them were executed as long ago as the fifteenth century.

In many cases, however, the original wills themselves are not at Somerset House, but in lieu of the originals 'registered copies' thereof, engrossed on paper, have been deposited. The Somerset House calendars do not differentiate between cases where the original wills have been deposited, and cases where only 'registered copies' have been retained.

It should be borne in mind that in Harvey's day no death duties of any kind were payable upon real estate, and the ecclesiastical courts took no cognizance of wills which affected lands. It was, therefore, the practice in many cases where a will disposed of real estate (as in Harvey's case) to hand the original will back to the executor to place with the title deeds of the property devised by the will, and for the ecclesiastical court to merely retain a registered copy of the will. This fact

doubtless explains the absence of Doctor Harvey's original will at Somerset House, and there is no other place where wills are deposited, as is suggested in Doctor Weir Mitchell's letter, as wills which were formerly retained by the ecclesiastical courts were, on the establishment of the Court of Probate, transferred to the custody of the Somerset House officials."

The fifth sheet is endorsed "Doctor William Harvey's Will L.S. 2nd May, 1659. Registered."

These preliminary statements enable me to consider with due knowledge the Harvey manuscript in my possession.

Through the kindness of Doctor John S. Billings I was enabled a year ago to buy in London the Commonplace Book of Heneage Finch, who became in after years Lord Chancellor and Earl of Nottingham. Born in 1621 he married in 1646 Elizabeth, daughter of Daniel Harvey, and niece of Doctor William Harvey.

Some forty years ago this book was in the possession of Miss Finch of Maidstone. It has in front the book plate of Richd. Almack, F.S.A., and over his signature some notes concerning the book and Harvey's handwriting.

There is also a MS. statement by Mr. W. I. Harvey, a well known genealogist, not of the great physician's family. The Commonplace Book is of itself most interesting. It is a portly volume of 587 pages and seems to have been used from early youth, for the pages back and front are scribbled over with problems from Euclid and bits of boy fun, "Who values your Lordship," "Halloa my Lordship," "I am very

sorry that I shouted." Names of brothers, John and Francis, occur, thus absolutely identifying the ownership. There is on page 542 a receipt of Dec. 20, 1647, from his brother Francis Finch, and on a blank leaf "Heneage Finch his book." The book is clearly written, the industry amazing. The quotations, except for a page or two, are in Latin from many authors. Perhaps the most curious is the following, page 467, in English:—

"D.B. How to discourse with one beyond the sea. Agree with ye party before his departure at what time ye will discourse and you may effect it thus: Make a circle wherein ye Alphabet shall be contained, within this put a needle, under ye table move a loadstone to those letters of which you would compose your words, and then the needle will move according to the loadstone; ye party beyond the sea must have such a circle and needle, and then at ye motion of yr loadstone his needle will move to ye letters in ye circle."

The signature to the memorandum of Harvey's will is identical with the Heneage Finch signature in the *Commonplace Book*. Many pages with titles in the index are unfilled, and probably the too busy lawyer ceased to note quotations in his later years. The index contains six columns of works read or to be read. These are headed "Theology," "History," "Philosophy," "Law," "Oratory" and "Poetry." It is very interesting to find Shakespeare first on the list of verse, with Donne, Milton, Johnson, etc. Some names are crossed off,

but whether as having been read or not to be read, I cannot say.

Within a year or two after his marriage Finch seems to have consulted Harvey, his wife's uncle, in regard to his health. Harvey may have been at this time about 69 years old. In this connection it may be said that in 1834 Mr. W. J. Harvey, above mentioned, discovered that there was in the Southwell MSS. a letter from Thomas Henshaw to Sir Robert Southwell, dated May 16, 1682, about seven years before Finch's death. It runs thus:

"The present Lord Chancellor was for many years in his younger days much grieved with rheumatism. This it seems was cured by the advice of his brother Sir John and Dr. Baines, to drink three pints of Bordeaux claret daily. If," adds the writer, "you should object to me my Lord Chancellor's gout and stone, I can answer that neither seized him until many years after his use of wine, and may justly be attributed to his much setting on the bench."

On page 552 William Harvey wrote for this nephew, at the back of this Commonplace Book, in Latin, one page of prescriptions, and on the next, 553, in English, a page of directions for their use; and finally a few lines of advice as to diet, exercise and drinks. I here quote the directions in full.

"Let Mr. Finch first take his Clyster about four of the clock in the afternoon, and after take his purge early in the next morning so as Hee may sleepe after it until it

works, but after it beginneth to worke let him not sleepe and keepe his Chamber.

The next day about eight or nine of the clock let Him bleed out of the arme eight or nine ounces of bloud, afterwards to continue to take his Apozem for three weekes or a month twice in the day, a draft early in the morning and at foure in the afternoone, and walke abroad and use moderate exercise.

And while Hee taketh this ounce in five or sixe dayes take his purge again or if that worke much, take two or three pills as big as pease, either an hour before supper or going to bed, if taking them before supper they worke in the night before next morning.

When Hee taketh his pills He needeth not much observance of keeping in, but may drinke a draft of his Apozem after them. But that day Hee taketh his Apozem let him keepe in and drinke after them a little thin broth.

After Hee hath continued in this Course of clearing his body 14 or 15 dayes, let Him every morning before Hee arise out of his bed have his belly and sides rubbed and chaffed in with a soft hand, for almost an houre together, and then taking his drinke, arise and walke abroad early.

All this while Hee taketh this physicke let his dyet bee temperate, of one dish, rise early, walke much, abstaine from wine, strong drinke and all salt meats.

HARVEY."

The abdominal massage is to be noted, and all of the final

advice seems reasonable. Salt meats were much used in Harvey's time because of the difficulty of preserving the flesh of animals.

Both pages are signed Harvey, simply, without the "Will." It was of course desirable to identify the handwriting. As concerns this matter, William J. Harvey, in a letter inserted in the book, states that after careful study of all the specimens extant of Harvey's writing he is positive of the verity of the script.

It is more important that Doctor Persifor Frazer, our best expert in handwriting, after a long and careful comparative study of the pages in Finch's book, of the lecture notes of 1616, and of all the various reproductions of Harvey's handwriting, concluded without doubt that William Harvey wrote and signed the two pages of advice to Heneage Finch; so that there can be, I believe, no question as to the authenticity of this invaluable document.

The script of the two pages now in question is in larger characters than that in which the letters are written. Perhaps he meant it to be easily read by his patient.

The young lawyer probably consulted other doctors, for on pages 584 and 585 are more prescriptions, and on page 581 this amusing receipt for the curing of cough and consumption:

"Take of red rosewater three teaspoons; of succory three teaspoonsful; of distilled milk of a red cow three teaspoons. Put this in a little pot or pipkin, and put the pot in a skillet of water till it be as warm as milk

from a cow. Sweeten it with fine sugar candy beaten fine. As oft as you take this adde to it nine spoonfuls more of the strekings of a red or glistening black cow's milk warm from the cow."

Prescriptions by Harvey must now be rare indeed. James Howell's letter to him is well known, and has no medical interest. No mention is made by the biographers of Howell's having consulted Harvey. On page 81 of "*Epistolæ Howellianæ*," 10th edition, 1737, I found a letter of Howell to his father. He had had an issue for the diversions of certain humors. He wrote:

"I was well ever after till I came to Rouen, and there I fell sick of a pain in the head, which with the issue, I have carried to England. Doctor Harvey, who is my physician, tells me that it may turn to a consumption. Therefore he hath stopp'd the issue, telling me there is no danger at all in it, in regard I have not worn it a full twelve month." London, Feb. 2, 1621.

Still more interesting is the following quotation from Selden's "*Table-Talk*,"<sup>1</sup> which seems also to have escaped the notice of biographers, or to have been thought of too small value to quote. It is in itself sufficiently amusing to make it worth while to reproduce it here.

"A person of quality came to my chamber in the Teni-

<sup>1</sup> From "*Table-talk*" by John Selden. Pub. by Reeves & Turner, 196 Strand, London, 1890, page 45.



ple, and told me he had two Devils in his Head (I wondered what he meant), and just at that time, one of them bid him kill me: with that I began to be afraid, and thought he was mad. He said he knew I would cure him, and therefore entreated me to give him some thing: for he was resolved that he would go to nobody else. I, perceiving what an Opinion he had of me, and that 't was only Melancholy that troubled him, took him in hand, warranted him, if he would follow my directions to cure him in a short time. I desired him to let me be alone for about an hour, and then to come again, which he was very willing to. In the meantime I got a Card, and lapped it up handsome in a Piece of Taffata, and put strings to the Taffata, and when he came, gave it him to hang about his Neck, withal charged him, that he should not disorder himself neither with eating, or drinking, but eat very little of Supper, and Say his Prayers duly when he went to Bed, and I made no Question but he would be well in three or four Days. Within that time I went to Dinner to his House, and asked him how he did? He said he was much better, but not perfectly well, or in truth he had not dealt clearly with me. He had four Devils in his head, and he perceived two of them were gone, with that which I had given him, but the other two troubled him still. Well, said I, I am glad two of them are gone; I make no doubt but to get away the other two likewise. So I gave him another thing to hang about his Neck. Three Days after he came to me to my Chamber and profest he was now as well as ever he was in his

Life, and did extremely thank me for the care I had taken of him. I fearing lest he might relapse into the like distemper, told him that there was none but myself and one physician more in the whole town that could cure Devils in the head, and that was Doctor Harvey (whom I had prepared), and wished him if ever he found himself ill in my absence to go to him, for he could cure his disease as well as myself. The gentleman lived many years and was never troubled after."

If the patient consulted Harvey one would like to have heard what passed. I add to these memoranda of Harvey some other matters in regard to him, and find again my excuse in the fact that these more or less valuable additions are of enough interest to be somewhere put on record. I do not find in the biographies any full quotation of what seems to have been an early expression of opinion as to Harvey, written after his death by Doctor Baldwin Hamey. I am indebted for this to Dr. Norman Moore. I quote so much of his letter as refers to this matter. Doctor Baldwin Hamey left a manuscript account of fifty-three physicians, and surely there must be in his manuscript matter of enough moment to make it worth the while of the College to put it or a part of it in print.

Dr. Norman Moore writes: "I enclose a copy of the whole passage on Harvey. It is in Hamey's '*Bustorum Aliquot Reliquiæ*' (ab anno 1628 usque ad annum 1676). The style is characteristic of Hamey.

"There is a copy of the B.A.R. in the British Museum which

is written in a fine hand of Hamley's time, and I have compared it with the text in the College of Physicians. They are identical. The British Museum copy belonged to Sir Hans Sloane, and I am not clear whether it is the original copy or whether the College has the original":

"BUSTORUM ALIQUOT RELIQUIAE.

ab anno 1628.

Gulielmi Harvaei fortunatissimi Anatomici desiit sanguis moveri tertio Idus Junii 57; cujus alioqui perennem motum, in omnibus verissime asseverat.

Quid plura? Hanc vicem meae brevitatis cum statua ejus pileata et togata, marmorque incisum epitaphium in suo apud nos musaeo: tum Harvaeo mnema anniversarium, facile pensabunt, nisi si lubet addere quoddam Epigramma clausi. Quod stante Copernici de motu terrae et Harvaei de motu sanguinis opinione hic sumus.

Ἐντε τροχῷ πάντων  
Κ' ἐνὶ πάνσι τροχοῖ

Latine: Tunc agit atque agimus nos rota nosque rotam.

Anglice: Yet are we all in a wheel and a wheel in us all."

The Greek and the Latin of this curious statement are so singular that I find it worth while to quote Professor Rolfe's free rendering of the passage into English. Harvey died on

June 3rd, but Hamey in a rather difficult paragraph puts his death as on June 11th.

“The blood of William Harvey, the man who rightly asserts the continual circulation of the blood in all men, ceased to circulate on the 11th of June, 1657. I need say no more, for the brevity of my words will be made good by his statue in cap and gown with its inscription which are to be seen in his museum in our city, as well as by the yearly memorial service in his honor. Unless I may be permitted to add the words with which I once ended an epigram, that while the view of Copernicus about the revolution of the earth, and that of Harvey about the circulation of the blood are right, then are we all in a wheel and a wheel in us all.”

Among these disconnected items in regard to Harvey is one which seems to me very well worth mention. A little volume privately printed by Alexander Smith of Glasgow, to whom I am indebted for this singular satire, is entitled, “Of London Physicians from a Manuscript Poetical Commonplace Book of a Cambridge Student. Circa 1611.” Although a very coarse satire on the London doctors, it is not without interest on account of its allusions to several physicians of more or less eminence in literature, especially Lodge, Forster, Campion and Jenner. That which concerns us here is the following couplet:

“What ho! Doctor Harvie, yt are rankt among perui  
Are you still dissecting?”

This of course is to be read "Harvey (*perui* was a moment's puzzle, but I think it must mean '*parvi*,' and then would read): you that are of the small" (an allusion to Harvey's stature which is frequently mentioned by contemporaries as notably small. One speaks of him as "The little doctor").

If the date of the satire were certain, the question concerning dissection would have some interest since any public dissection of the human body was carried on under certain stringent rules, and private dissecting required a special license.

The copy of the "*De Generatione*" of Harvey in my possession is the edition of 1657, London, and bears this interesting inscription: "*Sum Francisci Bernardi: Donum Eruditissime et Perspicacissime autoris* May 1. 1651."

I regret that it does not carry the signature of the donor. I find this notice of Dr. Bernard in Munk's "*Roll of the Royal College of Physicians of London*" Second edition, Vol. 1. 1518 to 1700, London 1878, page 449:—"Of the early history of this learned physician I can obtain no particulars. He was created Doctor of Medicine by the Archbishop of Canterbury (Sancroft) 6th February, 1678, and was incorporated on that degree at Cambridge, 11th April 1678. He was elected an honorary Fellow of the College of Physicians, 30th September, 1680, and, having been created a Fellow by the Charter of King James II, was admitted as such 12th April 1687. Dr. Bernard was appointed assistant physician to St. Bartholomew's Hospital, 20th November 1678, and subsequently became a physician thereto. He died 9th February, 1697-8, and was buried in St. Botolph's, Aldersgate.<sup>1</sup> Dr. Bernard,

<sup>1</sup> Harvey gave the book the year it was printed and thus long before Bernard had his degree from the Archbishop.

who was a physician in ordinary to King James II, was a man of learning, well versed in literary history, and an excellent judge of the value of books. He accumulated a most valuable library, the best collection of scarce books which had then been seen in this country. They were sold at auction in 1698."

As this paper will of course be seen by many physicians in England, I am unwilling to lose the opportunity of again urging upon the Royal College of Physicians the great importance of reproducing the still unpublished Lumleian lectures of Harvey.

Among other matters in regard to Harvey are two rare pamphlets which I mention in the interest of future biographers. W. J. Harvey, genealogist, printed for private distribution fifty copies of a genealogy of the Harvey family. I possess the author's copy with many manuscript additions and corrections, some of them very curious.

He also printed a calendar of Harvey Wills, in two parts, 1467 to 1789, with many manuscript additions to the copy I possess.

A LIST OF PORTRAITS OF  
DR. WILLIAM HARVEY

WITH REMARKS BY  
WM. ROBERTS

PORTRAITS OF  
WILLIAM HARVEY, M.D.

IN September, 1903, appeared in the "Athenæum" a very excellent critical account of the portraits of Wm. Harvey, by Wm. Roberts. I have now the pleasure of adding to my Harveiana Mr. Roberts' much improved revision of his "Athenæum" article, prepared for me at the request of Dr. Osler, Regius Professor of Medicine, Oxford.



## PORTRAITS OF WILLIAM HARVEY, M.D.<sup>1</sup>

THERE are few more obvious wants, in its special way, than an iconography of British medical men. The materials existing are extremely voluminous, and they are more or less ready at hand. What is now needed is some one with sufficient leisure, industry, and knowledge to set to work on a subject of the greatest interest; the result could not fail to be of value and importance. The need of an iconography was especially impressed upon me recently in examining the interesting little exhibition of medical portraits at the Polyclinic in Chenies Street. For a long period I have interested myself in the portraits of Dr. William Harvey (1578-1657), the famous discoverer of the circulation of the blood, and I venture to think that, after much hard labour and many journeys, I have succeeded in bringing order out of chaos. To be more easily comprehended I have arranged my materials in the form of a *catalogue raisonné*, describing at length only those pictures and engravings which I have myself seen.

There are probably very few phases in the career of William Harvey which have not been exhaustively dealt with in special treatises, in orations, or in general biographies. One phase, however, so far from having been overdone, has not been done at all. I refer to his portraits. This subject is,

<sup>1</sup>The Athenæum, No. 3960, Sept. 19, 1903, page 388, by Wm. Roberts

indeed, one of great perplexity and difficulty, for the number of portraits which claim to represent him is unusually great. The fact that he and his six brothers were strikingly alike when young men, does not tend to render the subject less complicated. It is, I think, evident that many of the existing portraits were not done *ad vivum*, but are contemporary copies, variations from one parent stock. That there should be several genuine portraits of William Harvey is not at all surprising. He was the most distinguished physician of his day; he was a *persona grata* at the Courts of the first two Stuart kings; and he was the intimate associate of the eminent and learned men of his time, so that the demand for his portrait would have been considerable.

What, it may be asked, was Dr. Harvey's personal appearance? Fortunately, we have a finished little pen-portrait from the quaint and observing Aubrey:—

“He was, as all the rest of the brothers, very choleric; and in his younger days would be apt to draw out his dagger upon every slight occasion. He was not tall, but of the lowest stature; round faced, olivaster (like wainscott) complexion; little eie, round, very black, full of spirit; his hair was black as a raven, but quite white 20 years before he died. I [Aubrey] first sawe him at Oxford, 1642, after Edgehill fight.”

None of the Harvey portraits which I have examined agrees quite with Aubrey's description, and only one of them (that by Mierevelt, in University College, London) can be described as representing him with a round face; all the

others are portraits representing what is vulgarly called a hatchet-faced person. The fact that they were chiefly painted comparatively late in life doubtless accounts for the hollow cheeks.

The interest of the subject would be considerably enhanced by a chronological arrangement of the Harvey portraits; but only a careful comparison in one room would admit of this being done with any degree of satisfaction. Helpful as are photographs and engravings, they are not of much use for the purposes of minute study. I am compelled, therefore, to arrange my descriptions in what may be termed the order of importance, and I trust that the following notes may be found of permanent interest.

Oil-painting by Cornelius Jansen (otherwise Janssens; or Janson van Keulen), at the Royal College of Physicians, London:

Three-quarter figure, sitting in large arm-chair, directed to left; three-quarter face, looking at spectator; in gown, the arms of which are fastened with braided loops; plum-coloured velvet sleeves of under coat with reversed cuffs; left hand resting on stone parapet, the fingers outstretched as if in demonstration; right hand holding doctor's hat, which rests between his knees and is held side up; very little hair on chin; grey hair scant on top of head; stone pillar in middle background; curtain to right; clouds to left.

Size of canvas: 52 × 42.

Exhibited: Manchester Fine-Arts, 1857, No. 156; and South Kensington Museum, 1866, No. 733.

The pedigree and authenticity of this fine portrait are incontestable. It was one of the three pictures saved from the Great Fire of 1666, which destroyed the College of Physicians, then situated in Amen Corner. It is more than probable that this portrait was expressly painted for the College, and may have been a gift from Harvey himself.

#### Copies:

In an oval at the Royal College of Surgeons; presented by Mr. Wentworth Ogle, Nov. 4, 1773. Size of canvas: 29 × 24½.

In Caius College, Cambridge; made in 1839 by E. U. Eddis.

In the Combination Room, Caius College, Cambridge; made in 1893 by Miss Dickinson, daughter of Dr. W. H. Dickinson.

In America, made by Mrs. Merritt, for Dr. Weir Mitchell, by permission of the Royal College of Physicians. "An admirable copy. The hands are painted with much care, and are evidently distorted as if by gout."—S. W. M.

#### Engravings of Jansen portrait:

By John Hall (1739–97) [See the "Dict. of Nat. Biog."]. *Engr. title:* Guiliehmus Harveius, Colleg. Medicor. Londin. Socius. E pictura Archetypa in Ædibus Collegii Medicorum, Londinensis, asservata. *Harvey's Arms:* Corn<sup>s</sup>. Jonson pinx<sup>t</sup>. J. Hall sculp. Londini.

The engraving faces the opposite way to the picture, and the eyebrows are somewhat more darkly marked than in the

picture. Size:  $7\frac{3}{4} \times 6\frac{3}{8}$ . This engraving has been reproduced on a reduced scale in Mr. D'Arcy Power's "Life of Harvey," 1897. It forms the frontispiece of Harvey's collected works, published by the College in 1766.

By Messrs. Colnaghi.

*Lettered* London, Published June 23rd, 1887 by P. & D. Colnaghi & Co., 13 & 14 Pall Mall East. Waltner Sc.

The figure only is engraved, on a plain dark background. It does not convey a very good idea of the original.

Portrait by Jansen:

B. An earlier portrait, representing Harvey when about fifty years of age, is in the Sedelmeyer Gallery, 6, Rue La Rochefoucauld, Paris.

Three-quarter length, standing, directed to right, looking slightly down towards spectator, long greyish hair, grey moustache and chin tuft, in black dress, with wide mantle or cloak over his shoulders, white collar with diverging points, white wristbands (only one seen), left hand gloved, the other glove held with both hands; bluish background. Canvas,  $44\frac{1}{2} \times 35\frac{1}{2}$ , signed on the left "Cornelius Janson van Ceulen, 1656."

This exceedingly fine portrait came from the collection of Col. Harvey Bramston, of Skreens, Essex, and it is much to be regretted that it has been allowed to go out of England. The date on the canvas is clearly wrong, and should probably read

"1636." There is a comparatively modern copy (and a poor one) of this picture belonging to Dr. Jonathan Hutchinson, and now hanging at the Polyclinic. It does not resemble the portrait at the R. C. P.

Two oil-paintings at Oxford, ascribed to, and doubtless by, Jansen, but probably replicas of a portrait which has not been traced. One is at the Bodleian, and the other at Merton College (the latter the gift of Mr. George Hammond). Dr. Bridges says (Harv. Orat., 1892): "The two at Merton College—or, at least, that in the Warden's house—show him, probably, as he was in 1645–6 during his year of Warden-ship. He was then 67 years old."

The Bodleian version is a head and shoulders in an oval (no hands showing), directed to left, nearly full face, looking at spectator, in dark blue velvet coat, hair in long locks hanging on either side, but scant at top of head, face lined with furrows, grey mustache, and slight crop of hair on lower chin; bluish-white collar. The Merton example shows the face thinner, the hair greyer, wider collar more distinctly white, more hair on chin trimmed to Van Dyck point.

Size of both: about  $30 \times 25$ .

Dr. Hunter possessed a portrait by Jansen, and at his sale at Christie's (Jan. 29, 1794; lot 108) it was purchased for £10.10.0 by Sir Watkin Williams-Wynn, and this was presumably destroyed in the great fire at Wynnstay.

At the Manchester Fine-Arts Exhibition Sir Henry Wilmot exhibited a "head" of Harvey by Jansen, "from Dr.

Mead's collection," No. 165. The present baronet has not replied to my request for a few descriptive particulars of this portrait.

Cornelius Janssens, or Janson van Keulen, in English usually spelt Jansen (1590–1664), lived in England from about 1618 until 1648, and was for the whole of that time a popular portrait painter. He was taken into the service of James I., whose portrait he painted several times. On Feb. 3, 1618, Harvey was appointed Physician Extraordinary to James I., and it is a perfectly reasonable inference that the men became intimate friends. During the thirty years' acquaintanceship it is certain that Harvey sat to Jansen many times—just as, a century later, Dr. Johnson's portrait was frequently painted by Sir Joshua Reynolds. It may be that several of the Jansen portraits of Harvey were replicas by one or other of Jansen's pupils. Jansen painted most of the celebrities of the day. His portraits of Charles I. at Chatsworth House, of Henry, Prince of Wales, at Kedleston Hall, the Duke of Buckingham at Welbeck, Sir Christopher and Lady Neville (1627) at Wroxton Hall, and of Milton at the age of ten, are among his most famous performances, in addition to the fine portrait with which we are now more immediately concerned.

#### Portrait by De Reyn:

This portrait is stated in Charles R. Weed's "Descriptive Catalogue of the Portraits in the Possession of the Royal Society," 1860, p. 36, to be by De Reyn, whose name is painted on the frame, but in the numerous engravings the painter is given as Jansen. It was presented to the Royal

Society by Dr. Mappletoft (or Mapletoft), who was a Fellow of the Royal Society, about 1680.

Half figure directed to left, three-quarter face, looking at the spectator, in dark close-fitting cloak, row of closely placed buttons in centre, white collar (which meets at throat and is cut square) without tassels, black skull cap, which almost entirely covers the hair, except at left side; gray moustache, slight grey hair on lower chin. Size, about  $30 \times 25$ .

Jan de Reyn (1610–78) was a scholar of Van Dyck, whom he accompanied to England, and after whose death (in 1641) he returned to his native town of Dunkirk.

Engraved in line and stipple by E. Scriven,  $4\frac{7}{8} \times 3\frac{7}{8}$ , for vol. i. of “Gallery of Portraits” (facing p. 185), 1833, published for the Society for the Diffusion of Useful Knowledge by Charles Knight. Another, an etching,  $5 \times 4\frac{3}{8}$ , “del. et sculpt.” by C. G. Lewis for John W. Parker, West Strand, with variations, much wider white collar, with cap, but hair falling over forehead. The Royal Society portrait of Harvey has been more frequently reproduced than any other: it represents Harvey between fifty and sixty.

Portrait by Bemmell:

Bust in an oval, directed to right, three-quarter face, head slightly turned and looking at spectator, hair on upper and lower lips, dark dress with flowing cloak, white collar (no tassels), with attributes: an anatomical chart of the heart, arteries, and veins, with *herbs* and the sceptre of Æsculapius. [The “herbs” referred to are pomegranates.]



A portrait of Harvey, probably by Bemmell, as it answers in all particulars, save the anatomical chart, etc., to the one engraved by Houbraken, was purchased by the College in January, 1905. Size: 24 × 20. Price: £37.10.0.

The "Bemmell" to whom this picture is ascribed was possibly William van Bemmell (1630–1708), who is best known as a landscape painter; but the engraving is of Harvey in late middle life, and of about the date of William van Bemmell's birth. The portrait was engraved by Houbraken during Dr. Mead's lifetime, and therefore with his consent. Mead died in February, 1754, and his pictures were sold on March 20th, 21st, and 22nd of the same year, among them this portrait of Harvey by Bemmell, described in the sale catalogue as "half-length"; it realized 400 guineas, the purchasers' names in the B.M. copy of the priced catalogue being "Mr. Oram—Dr. Hunter," from which it would seem that it was bought by Oram for Dr. Hunter. It did not appear in Dr. Hunter's sale at Christie's, in which there were two other portraits of Harvey, one by Jansen and the other by Dobson. The Rev. J. Granger, in his "Biographical History of England," fourth edition, 1804 (p. 286), states that the picture was then "in the possession of Lord Galway," but the present Lord Galway has not been able to identify it in his collection.

Engraved by J. Houbraken, 14 $\frac{1}{16}$  × 8 $\frac{3}{4}$  for "The Heads of Illustrious Persons of Great Britain," edited by Thomas Birch, 1747, with lettering, "Bemmell pinx. In the collection of Dr. Mead. Impensis I. & P. Knapton, Londini, 1739. J. Houbraken sculps. Amst. 1739." Houbraken's engraving

has been frequently copied, *e.g.*, in reverse, on a smaller scale, by T. Cook,  $6 \times 4\frac{5}{8}$ , published by G. Kearsley, 46, Fleet Street, March 1, 1777; another, bust only, in an oval, directed to right, as a vignette, by Audinet,  $1\frac{1}{2} \times 1\frac{7}{8}$ , for Harrison's "Biographical Magazine," April 1, 1795; and in stipple by W. Holl,  $5\frac{1}{8} \times 4\frac{1}{8}$ , for a modern biographical publication issued by A. Fullerton & Co., London and Edinburgh.

Portrait attributed to Bemmell:

"Of the fine portrait in the possession of the Master of University College, Oxford, I have the following description kindly sent to me by its owner: 'It represents Harvey with iron-grey hair, with a small, drawn, pointed face, with a good strong brow and forehead, and rather delicate mouth: no sign at all of roundness. It is a remarkable, thoughtful, almost suffering face. The hands are singularly delicate, most beautifully painted, and with a good deal of character.' " <sup>1</sup>

"The portrait we presume by Bemmell, now in the possession of Dr. Richard Bright." <sup>2</sup> (Now in the possession of Dr. Bright's son, the Master of University College, Oxford. Feb. 8, 1905.) I have a photograph of this picture, which seems to represent the original as not in very good condition.

Portrait by W. Dobson:

In possession of the Corporation of the Sons of the Clergy,

<sup>1</sup> J. H. Bridges, in the Harveian Oration for 1892.

<sup>2</sup> Willis, "Life of Harvey," 1846.

Bloomsbury Place, W.C. Head and shoulders to right, looking at spectator, black velvet coat with row of closely arranged small buttons down the centre, very broad white collar covering portion of shoulders, thick tuft of grey hair on chin, moustache thick and grey, hair of head long and brushed up towards top; hazel grey eyes, fresh-coloured face; black background. Canvas,  $27 \times 21\frac{1}{2}$ .

Exhibited: Old Masters, 1892, No. 41:

This very fine portrait is in most excellent preservation, never having been hung in a room in which gas has been used. It has been in the possession of the Corporation ever since (and very likely before) the year 1808. It is probably from Dr. John Hunter's sale, Jan. 29, 1794, lot 50, "Dobson. The Portrait of the celebrated Dr. Harvey," purchased for £1. 11. 6. by Walter or Walten.

Assuming that this portrait is by Dobson (and there is every reason to believe that it is), it must have been painted towards the end of his short career. He was born in 1610, and died in 1646, after many vicissitudes. On the death of Van Dyck in 1641, Dobson was appointed Serjeant Painter to Charles I., whom he accompanied to Oxford, where doubtless he painted, *inter alia*, the portrait of Harvey, and where the great physician was residing from about 1643-44 until 1646; he was Warden of Merton College during 1645-46.

This portrait was, in April, 1905, compared with the smaller portraits of Harvey belonging to the College; and the President, Sir William Church, and the Harveian Librarian,

Dr. J. Frank Payne, were both of the opinion that the picture in possession of the Corporation of the Sons of the Clergy was not a portrait of Dr. Wm. Harvey.

Portrait by Mierevelt:

Head and shoulders, directed to right, head turned and looking at spectator; very long hair, which falls over shoulders and forehead, dark tinged with grey, thick moustache and beard; full face, fresh coloured; blue eyes; dark dress or cloak, the folds of which are apparently supported by his arms and hands at waist. Canvas, 25 × 21, inscribed in top left-hand corner, "*Quis Ignorat figuræ Socratem.*"

Exhibited at South Kensington, 1866, No. 756.

Bequeathed in 1854 to University College, Gower Street, by Mr. George Field. It was in the possession of Mr. John Linnell Bond, architect to Admiral Sir E. Harvey, to whom it descended through Dr. Harvey's second brother. Michiel Janszen Mierevelt (1567–1641) was never in England; he settled at Utrecht, and may have there met Dr. Harvey in his travels with Lord Arundel in 1636, Harvey at that time being fifty-eight years of age. This portrait is of very high quality, and at first sight I should be inclined to say, with Dr. Willis, that it "is certainly not a portrait of Harvey." A long and careful examination, however, leads me to the conclusion that it is more than probably a genuine portrait of the doctor.

"The fine picture in the Museum of University College, London, is certainly not a portrait of Harvey."<sup>1</sup>

<sup>1</sup> Willis, "Life of Harvey."

Engraved for the "Leisure Hour," Nov. 6, 1880 (p. 713), to accompany an article on Harvey by J. Risdon Bennett, M.D., President of the College of Physicians. This engraving is little more than a caricature, and gives no idea of the thoughtful and refined expression of the face in the original.

#### National Portrait Gallery Picture:

Half-length seated figure, sitting in large armchair, directed to right, three-quarter face, looking at spectator, in dark velvet coat or cloak, with closely arranged row of buttons in centre; the coat or cloak with six rows of braided bands, cut square at elbows, and a lighter sleeve is shown, with narrow white cuffs or wristbands; right hand resting on pillar and holding a cap which is upright, the left hand resting on arm of chair; small dark eyes, sallow complexion, and features worn; hair, moustache, and chin-tuft white. Canvas  $38\frac{1}{2} \times 31$ , inscribed "Gulielmus (Magnus ille) Harveius."

This picture was purchased by the trustees of J. O. Else in January, 1859; no pedigree appears to have been supplied with the portrait, which is of very indifferent quality. The name of the artist is unknown. Assuming it to represent Harvey (of which I am not convinced in my own mind), it must have been painted very shortly before Harvey's death.

There is a contemporary engraving, a wretched production, sometimes ascribed to Hollar, and included among Hollar's works in Print Room, B.M., but more probably the work of his pupil and imitator, Robert Gaywood. Photographic reproductions of the picture appear in Wheatley's "Historical

Portraits"; "National Worthies," plate cxxiv; Mr. Cust's "National Portrait Gallery," i. 108; and elsewhere.

Portrait attributed to Van Dyck:

Half figure, directed to left, nearly full face, looking at spectator, long wavy hair (no cap), black gown, wide white collar, of which the strings and tassels are distinctly visible. (Description from the engraving.)

Engraved in mezzotint by McArdell, a private plate, 11 × 9, and described in Chaloner Smith's "British Mezzotinto Portraits," ii. 873; of this plate there are two states: (1) not quite finished, plate being in the state left at McArdell's death in 1765; (2) more worked upon, and published May 12, 1794, by Laurie & Whittle.

The original of this is doubtless the portrait mentioned by Dr. Willis (1878) as at the then Earl of Moira's residence at Donnington Park.

Portrait attributed to Lely:

In the Great Hall at King's Weston, near Bristol, formerly the seat of the Southwell family. It was placed there by Edward Southwell in 1755. Sir Robert Southwell (1642-1702), who studied medicine at Oxford and anatomy abroad, married Elizabeth, daughter of Sir Edward Dering, who had married a daughter of Daniel Harvey, brother to William Harvey.

Three-quarter length, seated; wearing gown; one hand

resting on elbow of chair, the other supported on a book on the table. Three-quarter face, looking left.

“Belonging to Mr. Napier Miles. It is unfortunately high up and difficult to photograph. These pictures were bought as fixtures with the house by Mr. Miles’s grandfather (I presume for the De Clifford family). Dr. Harvey is painted on the upper left-hand corner. Mr. Miles has never heard its authenticity questioned. He, however, knows no details.”<sup>1</sup>

Engraving by Faithorne:

Harvey was doubtless known to William Faithorne, who engraved a portrait of him as frontispiece to the English version of the work “On Generation” in 1653. This is ostensibly an engraving of a marble bust (doubtless imaginary); it represents Harvey with long hair, brushed back at the top of the head, white collar, cloak showing a portion of a row of closely placed buttons at neck; on socle inscribed “Gvlielmvs Harueius,” under which is a branch of leaves. The original engraving is  $5 \times 3\frac{1}{4}$ . Reproduced by the Armand-Durand process as frontispiece to Dr. R. Willis’s “William Harvey,” in 1878. Mr. Fagan, in his monograph on Faithorne, states that this engraving was prefixed to the Frankfort edition (1628) of the “Exercitatio Anatomica de Motu Cordis et Sanguinis in Animalibus Gulielmi Harvei Angli,” but I have not been able to verify this.

Bust over the Memorial Tablet in Hempstead Church:

“My friend, Dr. Richardson, lately visited Harvey’s final

<sup>1</sup>Information sent to Dr. G. V. Poore.

resting-place, in company with Mr. Thomas Woolner, R.A., the great sculptor, on whose unquestionable authority he informs me that the bust on the monument is undoubtedly modelled from a mask taken after death, and gives a very fine version of Harvey's face."<sup>1</sup>

### Other Portraits:

I am compelled to group under this generic heading portraits said to represent Dr. Harvey which I have not seen, or about the authenticity of which there is serious doubt.

The sale of the magnificent gallery of pictures formed by John, second Baron Northwick, at Thirlestane House, Cheltenham, on July 26, 1859, and twenty-one following days, included two portraits of Harvey. One, ascribed to Terburg (1608-81), forming lot 1053, was bought for 23 guineas by Mr. Grundy, of Manchester, and by him sold privately soon afterwards; and the other, ascribed to Gerard Dow (1613-75), lot 1598, was bought for 120 guineas by George, third Baron Northwick, and is doubtless now in the possession of the Dowager Lady Northwick. The latter is described in the sale catalogue as "a highly interesting portrait, executed with all the delicacy and finish of a miniature."

A portrait at Jesus College, Cambridge, was exhibited at South Kensington, 1866, No. 750, as Dr. W. Harvey, but it does not bear the remotest resemblance to any of the other portraits, and is, in fact, a replica of a picture of Nicholas Maas which is now at the Hague Gallery, and the subject of which is said to be Grand Pensionary Cats.

<sup>1</sup> Willis, "Life of Harvey," Preface.



There are four portraits of Harvey housed at Caius College, Cambridge: one in the Hall, anonymous; two in the Combination Room, one of which is a copy of that at the Royal College of Physicians, and the other anonymous; and the fourth ascribed to Rembrandt.

*In Master's Lodge:* Harvey, William. M.D. Former Scholar-Physiologist.  $23\frac{1}{2} \times 20\frac{1}{2}$ . Given by the Earl of Leicester (afterwards Marquis of Townsend), 1798.

[“Portrait attributed to Rembrandt,” Venn, “Biog. Hist. of the Coll.,” vol. i., p. 149. This is the only one of the four to which the attribution could apply.]

*In Hall:* Copy by E. U. Eddis; made for the College in 1839, of the R. C. P. Jansen portrait.

*In Combination Room:* Copy of R. C. P. Jansen portrait, made by Miss Dickinson and presented by Dr. W. H. Dickinson in 1893.

*Staircase:* Harvey, Will<sup>m</sup>, M.D., Physiologist. Copy of an original attributed to Van Dyck; now in possession of John D. Cobbold Esq., of Holy Wells, Ipswich. Half-length, standing. Copied by Rev. Richard Cobbold, former member of College, and presented in 1843.

It is sufficient to mention the series of Harvey family portraits, including one of the doctor, which ornamented the dining-room of Rolls Park, near Chigwell, Essex, of which there are autotype reproductions hanging on the walls of the Royal College of Physicians; these are possibly apocryphal, or replicas of portraits which no longer exist.

"The portrait of the sire is certainly of the time when he lived, and bears a certain resemblance to some of the likenesses we have of his most distinguished son. But the portraits of all the seven sons have so marked a similarity to one another, being all of them of men about 40 years of age, and apparently by the same hand, that I am much inclined to look on them as apocryphal, or as reproductions of portraits that have disappeared."<sup>1</sup>

Inquiry was made in "Notes and Queries," Dec. 8, 1894, respecting "a fine original portrait" of Dr. Harvey, which was at Forty Hall, Enfield, the property of Harvey Breton (died Dec. 19, 1785), who sold it as a thing of little value; but of this no trace has been found.

"The present owner of [Rolls Park] estate (Captain Richard Lloyd, one of the lineal representatives of the family through his mother, a daughter of the distinguished Admiral Sir Eliab Harvey) informs me that he removed as many as thirty family portraits, and among them one of the Doctor, from Rolls Park to his present residence, Aston Hall, Oswestry, Salop."<sup>1</sup>

"This must be the picture now in possession of Brigadier-General Francis Lloyd, C.B., D.S.O., who writes me that he has a portrait by Dobson, a very good one, and another by Jansen of which he is less certain."—S. W. M.

The portrait by Cipriani, whole length, standing, directed slightly to right, in cloak and knee-breeches, right hand holding up cloak and supporting a table with anatomical chart of

<sup>1</sup> Willis, "Life of Harvey," Preface.

the heart ( $6\frac{1}{4} \times 4\frac{3}{4}$  eng: published 1815) is of course a highly fanciful composition which calls for no serious notice as an authentic portrait.

The Academy of Medicine, Paris, has among its collection of 45 portraits of celebrated doctors, one of "Harvey expliquant la circulation du sang," which I have not seen.

"There was offered for sale in Washington a portrait of a large, half-clad man, called Harvey, I presume because he has in one hand a heart. It in no way resembles Harvey.

"In the College of Physicians of Philadelphia is a head, undoubtedly of Harvey in middle life. Its history is unknown."—S. W. M.

The Royal College of Physicians possesses a fancy portrait of Harvey, demonstrating the structure of the heart to Charles I, in the presence of Charles II as a boy, and two doctors. It was painted by R. Hannah in 1848, and purchased by the College in 1869.

A roughly painted picture, purporting to be the seventeenth-century original of the above, was offered for sale to the College. The artist denied having worked from any original in the composition of his picture.

A bust by R. Scheemakers, possibly modelled on the Dobson portrait,<sup>1</sup> was presented to the Royal College of Physicians by Dr. Richard Mead, in 1739.

<sup>1</sup> In the opinion of Mr. Lionel Cust and Sir Wm. Armstrong.—Wm. Roberts.









